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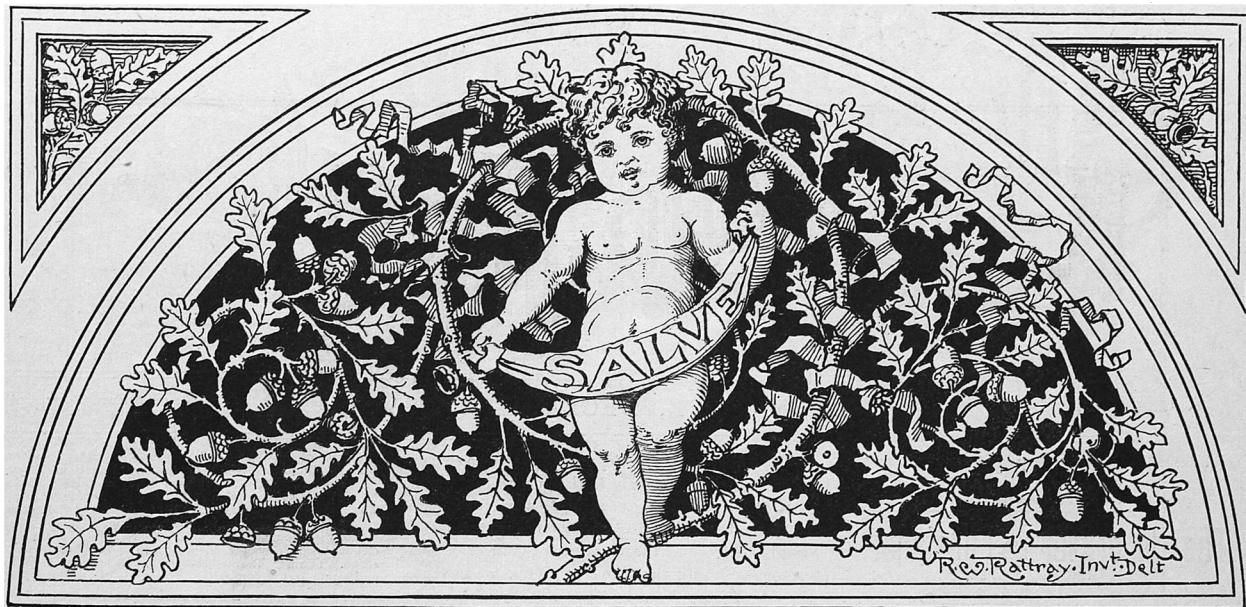
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DECORATION OVER DOOR TO RECEPTION-ROOM.

WALL AND CEILING DECORATION, IN THE HOUSE OF MR. E. C. WALLACE.

(See Opposite Page for Ceiling.)

ON this and the following page are illustrations of one of the most recent and most artistic pieces of mural decoration in the City of Brooklyn, a panel and border from a wall and a scheme of the entire ceiling arrangement.

The coloring is subdued throughout. Upon a ground or sky of light blue there float faint warm clouds, and cupids in warm flesh tints are twining pale pink ribbons. The flowers and vines rising from the frieze are faintly indicated. The centerpiece has a blue square center dusted with emerald green, while the ornamental plaster frame is in gold picked out with emerald green. The outer semi-circular spaces about this square have a ground of crimson carrying a gold ornament, and the curved lines or border framing the space pale orange-yellow with lines of gold. The corners have same treatment as centerpiece.

The sky-line of border is of crimson and gold, and the first, second and third members raised ornament in plaster. The first is pale orange-yellow repeating center and corners; the second yellowish red; the third veronese green, all having gold lines of raised plaster. The first flat space between members is of peacock green, blue-bronze eyes and gold lines; second space, crimson stenciled ornament, gray green leaves and pink flowers.

The cove is in purplish red with stenciled gold ornament.

The frieze, given in more detail opposite, is in pale olive slightly stronger than natural sky tint, with flowers in natural colors becoming fainter toward top. The color of the ornaments, although strong in itself, has the appearance of great delicacy owing to the balance and proportion as also to the gradations. This effect is readily understood by the Orientals and carried to great perfection in the best examples of Moorish work.

At the head of this page is the ornament over door of the Reception Room, oval-shaped and appropriate in design, having a ground of fairly brilliant blue, the figure in proper flesh and the oak leaves and acorns in natural colors. The frieze for the hall, shown at the foot of the page is in colors to match the above.

The work was designed and executed by R. W. Rattray and is a noticeable piece.

Long oblong tablets, with hand-painted designs, are now suspended in Oriental fashion on walls of apartments, hung simply on a nail.

DECORATIVE SUGGESTIONS.

HOW TO FRAME PICTURES.—A good type for small portraits on canvas, is a mat of velvet of rich soft color surmounted with gold moulded frame lessening in width from base, the mat extending beyond it, and the whole enclosed in glazed box of walnut or dark oak. These box frames are coming more into favor both for the protection they afford to the painting from heat and dust and the softening effect of the glass on the portrait, which is in oval form. The contrast, too, of straight and curved lines is always pleasing. Plain velvety frames, with flat surface come into occasional use.

Carving in wood in floriated forms is becoming more general, but the excellence and comparative cheapness of composition work and the greater facility in executing designs in plastic material secure for it extensive adoption. Metal frames of fine workmanship and in antique style find favor.

Beveled glass frames, with opaque enamel on surface cut away from parts to be left transparent, and representing graceful ornaments, have been lately introduced for water-color drawings, also beveled glass frames with sunk panels in same on left and upper border, on which are painted wreaths of wild flowers.

A favorite style of composition is the repetition of shells and leaves, pointing outward from inside the frame.

COLORING should always be made subservient to character and expression. Breadth of tone results from the incorporation of different colors and shades of color with each other with reference to a certain degree of affinity. Harmony does not depend on any special quantities but allows great freedom in this respect and in arrangements of different tints.

WE cannot concur in the statement made in more than one leading art book, that most people are not sensible of variations of color. The stimulus to color development at present in harmonizing shades and contrasting tones, comes from general appreciation.

DECORATIVE PAINTING.—In painting flower subjects Japanese designs may often be profitably referred to to suggest the position and arrangement of the objects.

SCROLL work should always conform to some known style of architecture in form and appearance.

LIGHT AND SHADE.—In carvings and moulding a mass of light can be produced by a flat surface turned to the direction in which it comes, and in turning the surface away the light is graduated according to the inclination. By turning the surface up sharply to the light and then allowing it to sink rapidly to considerable depths, deep shadows are obtained.

WHERE there is a narrow recessed portion of a room on side of the fire-place, it may be handsomely filled up by a low cupboard with plain carved panels and open center with backing in flock wall-paper, surmounted by a boldly coved roof brought flush to the front, supported by a railed gallery on which may be set articles of vertu.

PAPERING PAINTED WALLS.—Half an ounce of rosin added to flour paste, and the mixture gently heated to the boiling point, and, on cooling, thinned with a solution of gum-arabic, supplies paste which may be used for papering painted walls.

A GOOD combination of colors for decorative mural painting consists of rich brown, warm yellow and green, supported by crimson, all deep in tone, opposed by rich, almost warm blues, and touches of white toned with olive.

HALL ORNAMENT.—A statuette in bronze, representing a watchman in antique dress, holding a horn lamp containing an electric light, surmounting the newell at foot of staircase, has a quaint picturesque effect.

A **FRIEZE** with the most brilliant coloring at top, near the cornice, tends to apparently heighten the room; whereas, if such coloring be below, the ceiling looks somewhat lowered.

It is an error to suppose that warm bright colors cannot appropriately be introduced into the decorations of a bedroom; the forms, however, should not be complex.

OPTICAL ILLUSION.—An effect of raised or indented work on walls is apparently to enlarge a room.

A **MEDIEVAL** man, if resurrected, should feel quite at home in some of our New York mansions.

Some of the stone mantels brought out have too many irregularities of form to be satisfactory.

